

FOR ENTRY FORM, SEE INSIDE OF BACK COVER.

1920.

ALL PREVIOUS SYLLABUSES ARE CANCELLED.

SYLLABUS

OF THE

METROPOLITAN EXAMINATION

(I.) September, 1920.

(II.) December, 1920—January, 1921.



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W. 1.

The attention of Teachers and Candidates
is called to certain changes in the arrange-
ments for the Paper Work part of the
examination (see page 4, paragraph 8).

30.

HER ROYAL HIGHNESS THE PRINCESS CHRISTIAN.
HER ROYAL HIGHNESS THE PRINCESS LOUISE (DUCHESS OF ARGYLL).

President.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

THE WHITEFRIARS PRESS, LTD., LONDON AND TONBRIDGE

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Royal Academy of Music,

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INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830.

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HER MAJESTY THE QUEEN.

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H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

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A. ALGER BELL.

1920.

THE METROPOLITAN EXAMINATION

FOR THE

Diploma of Licentiate'ship of the Royal Academy of Music.

This Examination is held twice a year, and is open to
**MUSICAL COMPOSERS, CONDUCTORS, PERFORMERS
AND TEACHERS,**

whether educated at the Academy or not.

1. The Examination takes place at the ROYAL ACADEMY OF MUSIC, LONDON, during the Academy Summer and Christmas vacations. The Summer Examination is held during the middle of September, and the Winter one usually occupies the last two weeks of December and the first week of January. The present syllabus applies to both periods of examination, and Candidates may enter for either or both periods. Candidates who enter for both periods in one year may repeat their pieces at the Second Examination, or present different ones selected from the same lists, as they may prefer. In choosing their pieces Candidates are advised to be careful to observe the requirements stated at the head of each Subject of examination, as the presentation of a wrong piece or failure to fulfil any of the essential conditions of their entry will render them liable to disqualification.

2. Forms of Entry, properly filled up, together with the fees (see page 5 and inside of back cover), must be sent so as to reach the Secretary not later than **June 30th**, for the September Examination, or **October 31st**, for the Christmas Examination.

Candidates desiring to be examined in two Subjects, or the Teachers' and Performers' branch of a Subject, must pay the full fee in each Subject or branch.

No entry will be accepted after these dates unless accompanied by an extra fee of 5/- per candidate, and no late entries can be accepted, under any circumstances, after **July 15th** and **November 15th** in the respective periods of Examination.

3. Candidates who have entered for the September Examination will have the option of transferring their entry to the Christmas period on giving notice to the Secretary of their wish to do so not later than **July 31st**, but Candidates cannot be transferred from Christmas to the following September Examination, except under very special circumstances.

4. Any Candidate failing to attend for examination at the time appointed will forfeit the entry fee paid—except in cases of serious illness, notified to the Secretary at least three clear days before the time appointed for examination, and verified by a medical certificate. In such cases, a portion of the entry fee may, at the discretion of the Committee, be returned or transferred. In all cases of re-entry the full fee must be paid.

5. Candidates for examination in Singing, Pianoforte and Violin at the Christmas period may indicate whether they would prefer to be examined before or after Christmas Day. The Secretary will endeavour to comply with the wishes thus expressed, but cannot guarantee doing so; and in any case Candidates must accept the arrangements made for them at both periods as regards date and time of their examination, and also the Board of Examiners to whom they are allotted.

6. No Candidate under 18 years of age will be permitted to enter for examination as a teacher. Diplomas issued prior to the present Syllabus will, nevertheless, remain valid.

The Academy reserves to itself the power to refuse any entry for Licentiate Examination at its discretion.

7. All Candidates (except in Harmony, Elocution, Bandmastership, Theatrical Conductorship, and in Singing (Performers), and excepting such as hold any of the following British diplomas:—Mus. Doc., Mus. Bac., F.R.A.M., A.R.A.M., L.R.A.M., and F.R.C.O.) will be required to work a paper on Rudiments of Music, Musical Ornaments, and Harmony, as far as the chord of the dominant seventh, with inversions. This paper may also include the harmonisation of a simple melody. Two and a half hours will be allowed for working this paper.

Candidates in Singing (Performers), unless they hold one of the above Diplomas, will be required to work a paper on Elements of Music and Musical Ornaments.

Candidates in Singing (Teachers), in addition to the Rudiments and Harmony paper, will be required to work a paper on the Physiology of the Voice (see page 9), whilst those in Pianoforte (Teachers) and Organ must also work an additional paper on Form and Teaching (see pp. 13 and 16).

Candidates in Pianoforte Accompaniment must also work a paper on the Art of Accompanying (see page 22).

Candidates in Elocution must work the paper specified on page 23.

Candidates claiming exemption from the Theory papers must send proofs in support of such claim with their form of entry.

There is no exemption from the paper on the Physiology of the Voice.

8. The paper work may be done on the same day as the practical examination, or, if the Candidate so prefer, on the day previous, or the day after it. If two papers have to be worked they may be done on the same day, or on different days at the option of the Candidate. There will be two periods of paper work examination daily, starting at 10.30 a.m. and at 2.30 p.m. Provided the necessary accommodation is available Candidates may select either the morning or afternoon period, whichever is the more convenient.

The result of the practical and paper work portions of the examination is posted to Candidates about four days after the date of the practical examination.

In order to pass, Candidates are required to obtain at least seventy-five per cent. of the possible number of marks in each separate branch of the examination.

9. Candidates who succeed in the practical branch are not required to undertake that portion of the Examination again. If such candidates fail in the paper work, or any portion thereof, they may attend future Examinations in that portion only, on payment of a fee of one guinea for each paper.

Those who succeed in the Theory papers, but fail in the practical branch, will be exempt from again working the said papers. The same applies to the papers on the Art of Accompanying, on Elocution, and on Form and Teaching for Pianoforte Candidates (Teachers) and Organ Candidates. This exemption applies only to Candidates at the September 1912 examination and later dates. The claim for exemption must be made on the entry form, and the full fee will be payable by Candidates claiming it.

10. Candidates are expected to accept without question the award of the Examiners, and neither the Principal, the Examiners, nor the Secretary are authorised to enter into correspondence as to the reasons for the results communicated to them.

11. In Pianoforte, Organ, and Orchestral Instruments, no particular system of playing or fingering is insisted upon or acknowledged; the Examiners judge entirely by results. Candidates are not restricted to any particular editions of the works chosen, except where such is expressly mentioned.

In consequence of many requests from Candidates for advice as to text-books, the Committee have prepared a list of such works as they think will be found useful. This list appears on page 25.

12. Candidates who satisfy the Examiners in both portions of their examination (theoretical and practical) in any subject will be created **LICENTIATES OF THE ROYAL ACADEMY OF MUSIC**. They receive a Diploma to that effect, signed by the Principal of the Academy and a Director; and have their names publicly announced. The Licentiate Diploma certifies that the recipient is, in the judgment of the Examiners, competent to practise the specified branch for which the Diploma is granted. The Diploma also states whether such competency be as a composer, performer, or teacher.

Licentiates have the exclusive right to append the letters **L.R.A.M.** to their names.

In the absence of any request to the contrary, the Diplomas will, after they have been formally submitted to the Board of Directors at their meetings held in October and March, be sent to the addresses given by the Candidates on their forms of entry.

13. Candidates who have satisfied the Examiners in any class of any subject, will be eligible as Candidates in any other class of the same subject at a subsequent examination.

On payment of an enquiry fee of two shillings and sixpence Candidates will (after the completion of the examination period) be supplied with a statement of the marks awarded to them in each branch of their examination. This statement will be supplied only to Candidates. For paper work only, the total number of marks will be supplied without payment. Marks cannot be sent until about a month after completion of the examination.

14. The Committee of Management reserve to themselves the right of varying the Boards of Examiners and of appointing Examiners in addition to those herein specified, should occasion arise.

15. Examination Papers set in former years may be purchased at the Academy, Price Sixpence each Paper:—

RUDIMENTS OF MUSIC, Ornaments and Harmony:—

Nos. 37, 38, and 39 (September), 40, 41, and 42 (Christmas), 1916; 43, 44, and 45 (September), 1917; 49, 50, and 51 (September), 52, 53, and 54 (Christmas), 1918; 55, 56, and 57 (September), 58, 59, and 60 (Christmas), 1919.

ELEMENTS PAPERS for Vocalists (Performers):—

Nos. v², v³ (1909), v⁴, v⁵ (1910), v⁶, v⁷ (1911), v⁸ (1912), v¹⁷, v¹⁸ (1918), v¹⁹, v²⁰ (1919).

FORM AND TEACHING (for Pianoforte Teachers):—

H 1, 2, and 3 (Christmas), 1916; I¹ and I³ (September), J¹, J², and J³ (Christmas), 1917; K¹, K², and K³ (September), L¹, L², and L³ (Christmas), 1918; M¹, M², and M³ (September), N¹, N², and N³ (Christmas), 1919.

PAPERS FOR ORGAN CANDIDATES:—

On Practical Teaching.

I (1911). J (1912). K (1913). N (1916).

Tests in Score Reading.

Nos. 5 (1911), 6 (1912), 7 (1913), 8 (1914), 9 (1915), 10 (1916).

ELOCUTION:—

5 (September), 6 (Christmas), 1918; 7 (September), 8 (Christmas), 1919.

ALSO

SUBJECT I. The Examination Papers of 1915, 1918 and 1919 (1s. each paper).

SUBJECT II. Diatonic and Chromatic Studies for Vocalists (Performers), price 1s.

SUBJECTS VI. and VIa. 1911, 1912, 1914, 1915, 1917, 1918, and 1919 (1s. each paper).

SUBJECT VII. 2 (Christmas), 1916; 3 (Christmas), 1917; 4 (Christmas), 1918; 5 (Christmas), 1919 (1s. each paper).

The Questions on the "Organs employed in Singing" (Subject II.), the "Fingering" Tests, and Questions on "Touch" (Subject III.), are not published.

Papers supplied to order cannot be exchanged.

Examinations are held in the following Subjects:—

***HARMONY, COUNTERPOINT, AND COMPOSITION. (Subject I.)**

Examiners.—F. CORDER, F.R.A.M.; A. J. GREENISH, Mus. D., Cantab., F.R.A.M.; and Sir A. C. MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

Class 1.—COMPOSERS AND TEACHERS.

Candidates on entering their names must submit a Composition, consisting of a piece of some extent written for either voices or instruments, or both, such as the writer shall consider to afford a fair sample of his musical and technical powers. Any Candidate whose Composition has been approved, and who has been unsuccessful in the further examination, may enter again without submitting a second Composition.

Candidates will have to work a paper which will include tests in Harmony and Counterpoint (strict and free) in not more than four parts, also in Double Counterpoint, Canon and Fugue.

Thereafter they are required to attend a *vivâ voce* examination, when they will be catechised as to the capabilities of voices and instruments, and will be required to play from orchestral and vocal score, and from figured bass. They will also be expected to show some knowledge of standard works and may be required to modulate, or complete an unfinished musical sentence at the Piano.

Class 2.—TEACHERS.

Candidates in this division will submit no exercise, but will have to work the same paper as those in Class 1. The *vivâ voce* examination will comprise questions on the teaching of Harmony and Counterpoint, on the relation of Subject and Answer in a Fugue and a spoken analysis of the Fourth Symphony of *Beethoven*, from the Pianoforte arrangement from the full score. They will be expected to play at the Piano four-part exercises written in open score (with the use of the Alto and Tenor clefs), also examples of

* *Entries in this subject will be accepted only for the Christmas period.*

HARMONY, COUNTERPOINT, AND COMPOSITION. (SUBJECT I.)—*Continued.*

chords and their treatment; they may also be given ear tests in the naming of intervals, cadences and harmonic progressions.

The *viva voce* examination will last about half-an-hour.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
Paper Work	100
Reading from Score or Analysis	24
Figured Bass or Exercises	24
Modulation or Ear Tests	28
General Questions	24
Total	200

150 marks required to pass.

Candidates who have passed in the paper work but failed in the *viva voce* will not be required to do the paper again at a subsequent examination, but must pay the full fee.

SINGING. (Subject II.)

Examiners in 1920.—HENRY BEAUCHAMP, Hon. R.A.M.; EDWARD ILES, Hon. R.A.M.; J. FREDERICK KEEL, A.R.A.M.; FREDERIC KING, Hon. R.A.M.; THOMAS MEUX, Hon. R.A.M.; CHARLES PHILLIPS, F.R.A.M.; ARTHUR THOMPSON, F.R.A.M.; MARY T. WILSON, A.R.A.M.

In this subject, Teachers and Performers have a separate and distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entry fee and have two examinations.

TEACHERS' EXAMINATION.

It is expected that Candidates in this Class will have had some experience in teaching individual adult pupils, and they will be required to demonstrate practically the method adopted by them, answering questions on:—

- 1.—Breathing—registers—classification and compass of voices.
- 2.—Technical Studies best adapted to ensure sustained power, flexibility and correctness of attack and intonation.
- 3.—The meaning of tone-colour in the voice—its cause and effect.
- 4.—Faults in voice-production most commonly met with, giving practical illustrations of exercises for correcting the same.
- 5.—The principal attributes of beauty of vocal tone, and how to acquire them.
- 6.—Distinct and correct pronunciation, and diction in singing.
- 7.—The characteristics and interpretation of Recitatives of various periods.

SINGING. (SUBJECT II.)—*Continued.*

- 8.—Phrasing, expression, and knowledge of vocal works, illustrating florid and dramatic styles of singing for each class of voice.

To sing : a *Recitative*, a *portion of a Cantabile movement*, and a *portion of a florid movement*, selected by themselves from the lists for Performers on pages 10 and 11.

To sing a piece at sight.

To play an accompaniment on the pianoforte of some vocal piece to be chosen by the Examiners.

To undergo an Ear-test by singing and naming intervals.

Quality and Power of voice are not matters of consideration in this class. Style and Phrasing are the essential points.

To work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

To work a short paper on the organs employed in the art of singing, and on their respective functions in the production and use of the voice.

N.B.—This latter paper must be worked at the Academy previous to the Candidate appearing before the Examiners. Candidates may attend for the purpose on the day preceding their practical examination, or, if time permit, on the day of their practical examination. Three hours will be allowed for working this paper.

Candidates are required to provide their own accompanists.

The marks obtainable in this class are as follows :—

	Maximum Marks.
1. Paper work on the Physiology of the Voice	16
<i>Oral Examination.</i> —Method of Teaching, with Practical Illustrations.	
2. Production of Voice	20
3. Control of Breathing	16
4. Blending of Registers and improving Defects in Production	16
5. Vocalisation and Flexibility	8
6. Pronunciation and Diction	20
7. Teaching of Recitatives	12
8. Phrasing, Expression, and Tone-colour	16
9. Knowledge of Vocal Works	8
<hr/>	
10. Performance of Vocal Pieces	16
11. Accuracy of Ear	16
12. Reading at Sight	8
13. Accompaniment	8
14. Examiners' General Impression of Candidate's Capabilities as a Teacher	20
Total	200

Marks required to pass, 150.

SINGING. (SUBJECT II.)—*Continued.*

PERFORMERS' EXAMINATION.

Candidates will be required to satisfy the Examiners in the following tests :—

To sing Diatonic and Chromatic Studies, copies of which will be given to them on entering their names, or may be purchased at the Academy at any time (price 1s.).

To prepare *all* the pieces in their respective lists (only five, however, from the Light Soprano list will be required), and sing such of them or any portion of them as the Examiners may select, either in the language in which the title is given, or in the English translation, at the option of the Candidate. The selected Pieces may be transposed a semitone or a tone higher or lower. Those marked * must be sung from memory.

Candidates are recommended to bring 2 copies of each of the songs.

To sing a piece at sight.

To work a paper on Elements of Music.

The pitch used at this examination is the Normal Diapason. Candidates are required to provide their own accompanists.

DRAMATIC SOPRANO.

- RECIT. { "O let eternal honours crown His name" } ("Judas Maccabæus") (Novello)
 AIR { "From mighty Kings he took the spoil" } *Handel*
 *SONG, "One fine day" ("Un bel dì, vedremo") in G flat ("Madame Butterfly") (Ricordi) *Puccini*
 SONG, "Lift my spirit up to thee" (Novello) *Mackenzie*
 *SONG, "Starry woods," in F minor (Chappell) *Montague F. Phillips*
 SONG, "Summer sweet," in E flat (Boosey) *Joseph Holbrooke*

LIGHT SOPRANO.

A selection of Five Pieces must be chosen from the following list. This must include either one of those bracketed, not both.

- RECIT. { "Ah! tardai troppo!" } ("Ah! long I tarried!") ("Linda di Chamounix")
 ARIA { "O luce di quest' anima" } ("Oh! light and joy of all my heart") ... *Donizetti*
 (Standard Operatic Songs, No. 5) (Ascherberg, Hopwood and Crew)
 RECIT. { "But why art thou disquieted, my soul?" }
 AIR { "Oh that I on wings could rise" } ("Theodora") (Novello) ... *Handel*
 SOLVEIG'S SONG, in A (Boosey) *Greig*
 *SONG, "Willow, willow, willow" (English Lyrics, First Set, No. 4)
 (Novello) *Parry*
 *SONG, "Rest at mid-day," High voice (Winthrop Rogers) ... *Janet Hamilton*
 SONG, "Return of Spring" (Five Songs from the Chinese Poets, No. 5)
 (J. & W. Chester) *Granville Bantock*
 SONG, "Summer" (Curwen's edition, 2125) *Martin Shaw*
 SONG, "So early in the morning O," High voice (Winthrop Rogers)
 *Frank Bridge*

MEZZO-SOPRANO.

- RECIT. { "My Jonathan!" } ("Alexander Balus")
 ARIA { "Subtle love, with fancy viewing," in G or A } *Handel*
 (Standard Songs, No. 59) (Ascherberg, Hopwood & Crew)
 *SONG, "Gentle dove, thy voice is sad," Vocero ("Colomba") (Novello)
 *Mackenzie*
 SONG, "La Cloche" ("Lone in thy darkling tower") in B (Schott) ... *Saint-Saëns*
 *SONG, "Dream Ships," in C minor (Chappell) *Waddington Cooke*
 SONG, "When icicles hang by the wall" (Stainer & Bell) *Edward Elgar*

SINGING. (SUBJECT II.)—Continued.

CONTRALTO.

- RECIT. { "Most cruel decree" } ("Theodora") (Novello) *Handel*
 AIR { "The raptured soul" } ("Theodora") (Novello) *Handel*
 AIR, "Inflamatus et accensus" ("All my heart, inflamed and burning")
 ("Stabat Mater") (Novello) *Dvořák*
 *SONG, "Dream valley" (Op. 20, No. 1) (Three songs of William
 Blake) Low voice (Winthrop Rogers) *Roger Quilter*
 *SONG, "Death and the Maiden" (Schubert's Songs, Vol. 2, Contralto)
 (Novello) *Schubert*
 SONG, "Did you ever?" in B flat ("Cushendall"), Op. 118, No. 2
 (Stainer & Bell) *Stanford*

TENOR.

- RECIT. { "My grief for this" } ("Samson") (Novello)... .. *Handel*
 AIR { "Why does the God of Israel sleep?" } ("Samson") (Novello)... .. *Handel*
 *AIR, "Serenade" ("Les Pêcheurs de Perles") (Songs from the Operas,
 No. 14) (Ricordi) *Bizet*
 SONG, "O sun that wakenest," in D flat (Hammond & Co.)... .. *Frederick Corder*
 SONG, "The Sea-Gipsy," in E flat (Boosey) *Hamilton Harty*
 *SONG, "As ever I saw," in E flat (Winthrop Rogers) *Peter Warlock*

BARITONE.

- RECIT. "Alzati!" ("Rouse thee, now!") *Verdi*
 AIR, "Eri tu" ("It was thou") ("Un Ballo in Maschera") }
 (Operatic Album, Book 13) (Ricordi) *Verdi*
 AIR, "Is not His Word like a fire?" ("Elijah") (Novello) *Mendelssohn*
 *SONG, "Isobel" (Chappell) *Frank Bridge*
 *SONG, "If there were dreams to sell," in E flat (Winthrop Rogers) *John Ireland*
 SONG, "The fiddler of Dooney," in C (Op. 30, No. 4) (Stainer &
 Bell) *Thomas F. Dunhill*

BASS.

- ARIA, "Ella giammai m'amò" ("No! she has never loved me") ("Don
 Carlo") (Operatic Album, Bass, Book 14) (Ricordi) *Verdi*
 RECIT. AND AIR, "Ye twice ten hundred deities" *Purcell*
 (Old Master Songs, arranged by Alfred Moffat) (Augener)
 *SONG, "Ethiopia saluting the colours," A flat (Boosey) *Charles Wood*
 SONG, "A lover's garland" (English Lyrics, Sixth Set, No. 4) (Novello)... .. *Parry*
 *SONG, "Sherwood," in D flat (Stainer & Bell) *James R. Dear*

The marks obtainable in this class are as follows:—

	Maximum Marks.
1. Quality	12
2. Volume	12
3. Management and Control of Breath	16
4. Production (including Blending of the Registers)	16
5. Correctness of Intonation	16
6. Vocalisation and Flexibility (including excellence of Scales, Arpeggios, Shakes, etc.)	16
7. Distinctness and Correctness of Pronunciation	16
8. Phrasing, Expression, and Variety of Tone	16
9. Rhythm, Time and Accent	12
10. Recitative	12
11. Posture and Facial Expression... ..	8
12. Conception of the General Character of the Pieces... ..	16
13. Reading at Sight... ..	12
14. Examiners' General Impression of Candidate's Capabilities } as a Performer	20

Total 200

Marks required to pass, 150.

PIANOFORTE. (Subject III.)

*The Boards will be constituted from the following:—*CARLO ALBANESI, Hon. R.A.M.; OSCAR BERINGER, Hon. R.A.M.; VICTOR BOOTH, A.R.A.M.; AMBROSE COVIELLO, A.R.A.M.; HAROLD CRAXTON; W. J. KIPPS, A.R.A.M.; ERNEST KIVER, A.R.A.M.; T. B. KNOTT, F.R.A.M.; HERBERT LAKE, A.R.A.M.; DORA MATTHAY, F.R.A.M.; TOBIAS MATTHAY, F.R.A.M.; HEDWIG MCEWEN, A.R.A.M.; FREDERICK MOORE, F.R.A.M.; CLAUDE POLLARD, F.R.A.M.; CHAS. F. REDDIE, F.R.A.M.; FELIX SWINSTEAD, F.R.A.M.; PERCY WALLER, Hon. R.A.M.; SEPTIMUS WEBBE, A.R.A.M.; CUTHBERT WHITEMORE, F.R.A.M.

In this subject, Teachers and Performers have a separate and distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entry fee and have two examinations.

TEACHERS' EXAMINATION.

Candidates will be required to satisfy the Examiners in the following tests:—

They must be prepared to play the whole or portions of a piece (either starred or not starred) of their own selection from each of the three lists on pages 14 and 15 (three pieces in all).

To play at sight the whole or portions of a piece selected by the Examiners.

The judicious use of the pedals will be taken into account.

No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

To play (from memory) all or any of the following scales and arpeggios:—

(a) Major and harmonic minor scales, the hands commencing a third, sixth, eighth, or tenth apart; and chromatic scales, commencing a minor third, major or minor sixth, or minor tenth apart, all in similar and contrary motion. Minor scales in the melodic form will be required in similar motion only, an *eighth* apart.

(b) Major, harmonic minor scales and chromatic scales (minor thirds only) in double thirds in similar motion only.

(c) Major, harmonic and melodic minor, and chromatic scales in double eighths in similar motion, the hands commencing an eighth apart. Scales in double eighths in contrary motion in *major* keys only, both hands commencing on the key note.

(d) Arpeggios of major and minor common chords and their inversions, and dominant sevenths and their inversions, in similar and contrary motion, the two hands to play the *same* position of the chord.

All the scales and arpeggios, as above stated, to be played with *legato* and *staccato* touch; either finger or hand (wrist) *staccato*

PIANOFORTE. (SUBJECT III.)—*Continued.*

will be accepted:—four octaves in similar motion and two octaves in contrary motion, except scales in double eighths, which are to be played in three octaves in similar motion and two octaves in contrary motion. The scales and arpeggios in similar motion to begin on the highest or lowest notes at the discretion of the Examiners.

All scales and arpeggios in contrary motion to begin with the hands at their widest distance and approaching, or at their closest point and separating, as required.

All good methods of fingering in the Scales and Arpeggios will be accepted.

Candidates will be required to answer questions on the laws of Touch, including the action, state, and position, &c., of the arm, hand and fingers in playing, and knowledge of the action of the keys, and on the application of these laws in interpretation.

Also to answer questions on the principles of fingering, exemplified in passages selected by the Examiners. Candidates are given an opportunity of studying this paper of Tests in Fingering for half-an-hour before their practical examination.

To work a paper on the general principles of Form, as exemplified in pianoforte compositions; on the training of pupils, with special reference to the eradication or prevention of faults most frequently found in young pianists, and on the phrasing of given passages. The paper may also include questions as to the studies and pieces most suitable for particular grades of students. Two and a half hours will be allowed for working this paper, and in order to pass, a Candidate must secure 75 per cent. of the total number of marks obtainable.

To work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

The Examination will last about half-an-hour.

Books recommended for reference and study will be found noted on page 25.

PERFORMERS' EXAMINATION.

Candidates entering as PERFORMERS must fulfil the requirements for TEACHERS, excepting that they will be exempt from working the paper on Form and Teaching, and from scales, arpeggios, fingering tests and questions on touch. The three test pieces selected, one from each list, must be from amongst those marked *, and one of them, at least, must be played from memory. In addition, they must prepare a piece of their own choice, *which need not be from one of these lists.* The Examiners have, of course, the option of hearing the whole or any portions of the pieces chosen. This examination consists of the performance tests, sight-reading tests and the paper on Rudiments and Harmony only. A higher standard of excellence in performance

PIANOFORTE. (SUBJECT III.)—*Continued.*

is required than in the case of teachers. No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

The Examination will last about half-an-hour.

BLIND CANDIDATES.

Candidates who are blind will be required to fulfil all the conditions set forth in their respective classes, excepting the sight reading test; they will be required instead to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

LIST A.

PRELUDE and FUGUE in G, Book I., No. 15, from 48 Preludes and Fugues	...	...	...	J. S. Bach
PRELUDE and FUGUE in C, Book II., No. 1	...	...	...	J. S. Bach
*PRELUDE and FUGUE in A flat, Book II., No. 17	...	...	...	J. S. Bach
*PRELUDE and FUGUE in A minor, Book I., No. 20	...	...	...	J. S. Bach
PRELUDE and FUGUE in F minor, from Suite No. 8	...	...	...	Handel
PRELUDE and FUGUE in D, Op. 35, No. 2	...	...	...	Mendelssohn
FUGUE in C minor (Bosworth)	...	...	...	Philipp Emanuel Bach
FUGUE in F minor (Ricordi)	...	...	...	Bencini
*PRELUDE and FUGUE, from Suite, Op. 90 (Durand)	...	...	...	Saint-Saëns
*PRELUDE and FUGUE in D minor, Op. 62 (Chester)	...	...	...	Glazounow
*PRELUDE and FUGUE in A minor (Augener)	...	...	...	Bach-Liszt

LIST B.

SONATA (Op. 2, No. 3, in C) (the entire work)	...	...	...	Beethoven
SONATA (Op. 26, in A flat) (the entire work)	...	...	...	Beethoven
SONATA (Op. 31, No. 1, in G) (the entire work)	...	...	...	Beethoven
*SONATA (Op. 57, in F minor) (the entire work)	...	...	...	Beethoven
SONATA (Op. 78, in F sharp) (the entire work)	...	...	...	Beethoven
*SONATA (Op. 109, in E) (the entire work)	...	...	...	Beethoven
*VARIATIONS in E flat (Op. 35, omitting Fugue)	...	...	...	Beethoven

LIST C.

*NOCTURNE, "May Night in the Ukraine," No. 1 of Two Russian Tone Pictures (Joseph Williams)	...	...	...	Arnold Bax
STUDY, No. 6, in F, from Twelve Studies, Op. 46 (Ascherberg)	...	...	...	York Bowen
"THE PRINCE," No. 4 from Fairy Tales Suite (Augener)	...	...	...	Frank Bridge
STUDY, "An Autumn Memory" (Anglo-French Music Co.)	...	...	...	Paul Corder
STUDY in E, No. 5, from Five Studies (Anglo-French Music Co.)	...	...	...	Dorothy Howell
BERCEUSE (Ascherberg)	...	...	...	G. H. Clutsam
"FIRE OF SPRING," No. 4, from Preludes (Winthrop Rogers)	...	...	...	John Ireland
CONCERT STUDY, "The Hobby Horse" (Anglo-French Music Co.)	...	...	...	Leo Livens
PRELUDE, No. 2, in D flat (Anglo-French Music Co.)	...	...	...	MeEwen
*FANTASIA in E flat, Op. 70 (Ricordi)	...	...	...	Mackenzie
"ON SURREY HILLS," Op. 30, No. 4 ("Wind Sprites") (Anglo-French Music Co.)	...	...	...	Tobias Matthay
ETUDE APPASSIONATA, in D flat, Op. 9 (Augener)	...	...	...	S. Rosenbloom
*POLONAISE in D, Op. 46 (Joseph Williams)	...	...	...	F. Swinstead
SCHERZO (Cary & Co.)	...	...	...	Rowlsby Woof
NOCTURNE in E, Op. 62, No. 2	...	...	...	Chopin
*SCHERZO and TRIO, from Sonata in B flat minor, Op. 35	...	...	...	Chopin
ETUDE in E flat minor, Op. 10, No. 6	...	...	...	Chopin
*FINALE from Sonata in B minor, Op. 58	...	...	...	Chopin
ANDANTINO from Sonata in G minor, Op. 22	...	...	...	Schumann
*TOCCATA in C, Op. 7	...	...	...	Schumann

PIANOFORTE. (SUBJECT III.)—*Continued.*

ARIA, from Prelude Aria and Finale (Lemoine)	<i>César Franck</i>
INTERMEZZO in B flat minor, Op. 117, No. 2	<i>Brahms</i>
*ALLEGRO (first movement) from Sonata in C, Op. 1	<i>Brahms</i>
DEVOTION (Widmung)	<i>Schumann-Liszt</i>
AU BORD D'UNE SOURCE... ..	<i>Liszt</i>
*REFLETS DANS L'EAU, from Images (Durand)	<i>Debussy</i>
*ETUDE, "La nuit," No. 3 of Trois Etudes, Op. 31 (Chester)	<i>Glazounov</i>
*TRAGEDY Fragment in G minor, Op. 7, No. 3 (Chester)	<i>Medtner</i>
HUMOROUS DANCE, Op. 35, No. 4 (Augener)	<i>Palmgren</i>
*PRELUDE in B flat, Op. 23, No. 2 (Chester)	<i>Rachmaninoff</i>
*ALBORADA DEL GRACIOSO, "Miroirs," No. 4 (Demets)	<i>Ravel</i>
PRELUDES, Op. 31, Nos. 1 and 3 (Chester)	<i> Scriabine</i>

The marks obtainable in this subject are as follows:—

TEACHERS' EXAMINATION.						Maximum Marks.
List A ... ..	...	...	...	...	...	12
" B ... ..	...	...	...	...	...	24
" C ... ..	...	...	...	...	...	12
Reading ... ..	...	...	...	...	...	12
Scales and Arpeggios ... ..	...	...	...	...	...	8
Fingering Typical Passages ... ..	...	...	...	...	...	8
Questions on Touch ... ..	...	...	...	...	...	12
Examiners' Impression of Candidate's general } Capabilities as a Teacher ... .. }	...	...	...	...	...	12
Total						100

75 marks required to pass.

PERFORMERS' EXAMINATION.						Maximum Marks.
List A ... ..	...	...	...	...	...	16
" B ... ..	...	...	...	...	...	32
" C ... ..	...	...	...	...	...	16
Reading ... ..	...	...	...	...	...	12
Own Selection ... ..	...	...	...	...	...	12
Examiners' Impression of Candidate's general } Capabilities as a Performer ... .. }	...	...	...	...	...	12
Total						100

75 marks required to pass.

ORGAN. (Subject IV.)

Examiners. — CHARLES MACPHERSON, Mus. D. Dunelm, F.R.A.M.; STANLEY MARCHANT, Mus. D. Oxon., F.R.A.M.; H. W. RICHARDS, Mus. D. Dunelm, Hon. R.A.M.; and REGINALD STEGGALL, F.R.A.M.

Candidates will be required:—

- To play the whole, or portions, of a piece of their own selection from each of the following lists (two pieces in all).
- To transpose a hymn-tune a tone or half-tone higher or lower; to read from four-part vocal score including C clefs for alto and tenor parts; to harmonise a given melody; to harmonise an unfigured bass; to extemporise on a given subject; to modulate; and to read at sight.

ORGAN. (SUBJECT IV.)—*Continued.*

To answer questions on the subject of Choir Training, and to give a model lesson to the Examiners on the teaching of the following subjects :—

Intervals.

Time and Time Signatures.

Marks of Expression ; and

Voice Production.

To work a Paper embracing questions on Form ; on Pupil Treatment ; the Practical Teaching of the Organ ; and the Mechanism and Stops usually found in an English Organ of three manuals ; and to show knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes. The paper work may be done on the same day as the practical, or, if the Candidate so prefer, on the day previous, or the day after it, except in the case of those called for the practical portion on the first or last day of the examination. Two and a half hours will be allowed for working this paper, and in order to pass, a Candidate must obtain 75 per cent. of the total number of marks obtainable.

To work the paper on Rudiments of Music and Harmony &c., specified on page 4.

Candidates who are blind will be required to play the whole, or portions, of a piece of their own selection from each of the two lists A and B. They will also be required to play a hymn-tune, with registering appropriate to the verses of a hymn, which, with the tune, they may select from a list named by the Examiners. They will be required further to transpose the same into any key the Examiners may name ; to harmonise a given melody ; to harmonise an unfigured bass (the melody and the bass will be first played through, and then dictated a bar or two at a time) ; to extemporise on a given subject ; and to modulate.

The *vivâ voce* and paper work portions of the examination will be the same as for other Candidates.

On entering, Candidates receive a specification of the Organ on which they will be required to play, and at a convenient time before their examination will have an opportunity afforded them of an hour's practice on the instrument.

The Examination will last about half-an-hour.

LIST A.

TRIO, "Allein Gott in der Höh' sei Ehr'," in A major...	...	...	Bach
(Novello, Original Composition, 318)			
SONATA No. 5	...	...	Bach

LIST B.

FANTASY PRELUDE...	...	...	Charles Macpherson
SONATA in F minor (No. 1)	...	...	Mendelssohn
FANTASIA AND TOCCATA in D minor	...	...	Stanford

ORGAN. (SUBJECT IV.)—*Continued.*

The marks obtainable in this subject are as follows:—

	Maximum Marks.
List A	32
" B	32
Transposition	16
Vocal Score Reading	16
Harmonisation of Melody	16
Harmonisation of Unfigured Bass... ..	16
Extemporisation	16
Sight-reading	16
Modulation	12
<i>Vivâ Voce</i>	16
Examiners' General Impression of Candidate's } Capabilities	12
Total	200

150 marks required to pass.

ORCHESTRAL INSTRUMENTS.

(Subject V.)

Examiners.—F. CORDER, F.R.A.M.; and two of the following:—
SPENCER DYKE, F.R.A.M.; ALFRED GIBSON, Hon. R.A.M.; H. WESSELY, Hon. R.A.M.; ROWSBY WOOF, F.R.A.M.; JAMES T. LOCKYER, A.R.A.M.; B. PATTERSON PARKER, F.R.A.M.; HERBERT WALENN, F.R.A.M.; W. E. WHITEHOUSE, F.R.A.M.; CHARLES WINTERBOTTOM, Hon. R.A.M.; DANIEL WOOD; W. M. MALSCH, Hon. R.A.M.; E. F. JAMES, Hon. R.A.M.; A. BORSDOFF, Hon. R.A.M.; J. SOLOMON, A.R.A.M.; ALBERT E. MATT; GWENDOLEN MASON, A.R.A.M.

In this subject, both Teachers and Performers will have to play the same pieces, but Performers will be expected to play their Concerto from memory; Teachers, on the other hand, will be required to answer questions on the form, treatment, and tonality of the pieces they may select for performance. Teachers will further be expected to answer questions on pupil treatment, and to show some knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes. All Candidates will be required to work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

Candidates must be prepared to play the whole or portions of a piece of their own selection from each of the following three lists for their respective instruments (three pieces in all).

N.B.—The Pitch used at this examination is the Normal Diapason.

The Examination will last about half-an-hour. Candidates must provide themselves with a competent accompanist.

Books recommended for reference and study will be found noted on page 25.

ORCHESTRAL INSTRUMENTS. (SUBJECT V.)—*Continued.*

VIOLIN.

LIST A.

SONATA in E minor, Op. 82 (first movement) (Novello) ... ..	... <i>Elgar</i>
LITTLE SONATA, No. 4 (the whole work) (Anglo-French Music Co.)	... <i>Mo Ewen</i>
SONATA, No. 8, in G major, Op. 30, No. 3 (first and last movements)	... <i>Beethoven</i>

LIST B.

CONCERTO in E minor, Op. 64 (first movement) ... ..	... <i>Mendelssohn</i>
CONCERTO No. 4, in D major (first and second movements) (cadenzas optional) (Williams) ... ..	... <i>Mozart</i>
CONCERTO No. 7, in A minor (first and last movements) ... ..	... <i>Rode</i>
(a) RITORNELLO, from Suite, Op. 68 (Anglo-French Music Co.) ...	... <i>Mackenzie</i>
(b) THEME with VARIATIONS in A major, Op. 11 (Hawkes) ...	... <i>Sammons</i>

LIST C.

STUDY No. 6, in B minor (24 Studies, Book I.) ... ..	... <i>Alard</i>
STUDY No. 28, in E minor (42 Etudes) ... ..	... <i>Kreutzer</i>
CAPRICE No. 2, in A minor (24 Caprices) ... ..	... <i>Rode</i>

All Candidates in this instrument will be examined as to their sense of pitch and questioned on the fingering of selected passages on the violin, and will be required to play at sight, to transpose (a semitone or a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners:—

All major and melodic and harmonic minor scales (three octaves) to be played with slurred bowing.

B flat, B and C major scales in thirds, in sixths and in octaves, to be played with slurred bowing (two octaves).

C sharp and D, both major and minor (melodic and harmonic), in thirds, in sixths and in octaves, to be played with separate bowings (two octaves).

Chromatic scales beginning on G, A flat, A, B flat, B, and C in three octaves, the rest in two octaves, to be played with legato bows only.

Arpeggios of all major and minor common chords and dominant and diminished sevenths in three octaves, to be played with slurred bowing.

VIOLONCELLO.

LIST A.

SONATA in C, Op. 102, No. 1 (first movement) ... ..	... <i>Beethoven</i>
FIRST SONATA in C minor, Op. 32 (first movement) ... ..	... <i>Saint-Saëns</i>
SONATA in E minor (last movement) ... ..	... <i>Brahms</i>

LIST B.

CONCERTO in E minor, Op. 85 (first movement and scherzo) (Novello) ...	... <i>Elgar</i>
CONCERTO in D (first movement), Op. 3 ... ..	... <i>Romberg</i>
VARIATIONS, Sur un Thème Rococo, Op. 33 ... ..	... <i>Tschaikowsky</i>

LIST C.

CAPRICES, Nos. 7 in C, or 10 in C minor ... ..	... <i>Franchomme</i>
8 GRANDES ETUDES, No. 3 in G minor ... ..	... <i>Kummer</i>

Candidates will be required to play at sight, to transpose (a semitone or a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners:—

All major and melodic and harmonic minor scales, four octaves compass, in detached and slurred bowings. All Chromatic scales (three octaves) in slurred bowing; also F major and A minor (harmonic form) in thirds, sixths, and octaves in separate bows (two octaves); arpeggios of major and minor common chords and dominant and diminished sevenths (in three octaves).

ORCHESTRAL INSTRUMENTS. (SUBJECT V.)—*Continued.*

The marks obtainable for Violin and Violoncello are as follows :—

			TEACHERS.		PERFORMERS.	
			Maximum Marks.		Maximum Marks.	
List A ...	...	...	8	...	12	...
" B ...	...	...	12	...	16	...
" C ...	...	...	12	...	12	...
Technique ...	...	...	16	...	16	...
Intonation ...	...	...	12	...	12	...
Tone ...	...	...	8	...	8	...
Style ...	...	...	12	...	12	...
Expression ...	...	...	4	...	4	...
<i>Vivâ Voce</i> Questions	...	...	8	...	0	...
Reading	{	...	8	...	8	...
Transposing						
Total ...	...	...	100	...	100	...

75 marks required to pass.

HARP.

LIST A.

PIECE in G (arr. by H. Renié) (J. & W. Chester)	...	...	...	<i>Bach</i>
PASSACAILLE (arr. by Tiny Béon) (J. & W. Chester)	...	...	...	<i>Handel</i>
SONATA No. 11 in A (to be played in A flat) (Macfarren's Edition)	...	...	...	<i>Mozart</i>
(Ashdown)	...	...	...

LIST B.

SPRING FANCIES (No. 1) (Novello)	...	...	...	<i>Hamilton Harty</i>
PIÈCE DE CONCERT (Leduc)	...	...	...	<i>Henri Büsser</i>
LE JARDIN MOUILLE (J. & W. Chester)	...	...	...	<i>Jacques de la Presle</i>

LIST C.

No. 38 (OR 43), FROM 48 ETUDES (2nd Book) (Lemoine)	...	...	...	<i>F. J. Dizi</i>
No. 46 (OR 56), FROM COMPLETE EDITION	...	...	...	<i>Cramer</i>
No. 10, FROM 48 ETUDES (J. & W. Chester)	...	...	...	<i>F. J. Dizi</i>

Candidates will be required to play at sight, to transpose, and to play from memory, at the discretion of the Examiners :—Major and melodic and harmonic minor scales, commencing a sixth, an eighth, and a tenth apart, in similar motion, extending to *four* octaves ; major, and harmonic minor scales in contrary motion, commencing a third, a sixth, and an eighth apart, extending to two octaves.

Broken Chord Passages commencing a sixth, an eighth, and a tenth apart in similar motion, also divided between the two hands, extending over four octaves, consisting of four notes in each hand.

Arpeggios of major and minor common chords and their inversions, commencing an eighth and a tenth apart, in similar motion, extending to three octaves ; and in contrary motion, commencing a third, a sixth, and a tenth apart, beginning in the middle or at extreme ends, extending to two octaves ; dominant sevenths and diminished sevenths and their inversions, a sixth, an eighth and a tenth apart, in similar motion, extending to three octaves ; and in contrary motion with the same position in each hand or different positions in each hand, beginning in the middle or at extreme ends, extending to two octaves.

Arpeggios of the common chords to be played, also divided between the two hands (with four notes in each hand) extending to four octaves, *without* inversions. Arpeggios of the dominant sevenths in the same manner, but *with the inversions* ; to display a knowledge of *Sons Harmoniques* (harmonics), *Sons Étrouffés* (damped notes), and *Enharmonie Effects*.

ORCHESTRAL INSTRUMENTS. (SUBJECT V.)—*Continued.*

The marks obtainable for Harp Playing are as follows :—

	Maximum Marks.
List A	12
" B	12
" C	12
Technique	16
Tone	12
Style, Phrasing	12
Reading	12
Transposing	
Examiners' General Impression of Candidate's	12
Capabilities as a Teacher or Performer, or both	
Total	100

75 marks required to pass.

VIOLA, DOUBLE BASS, FLUTE, OBOE,
CLARINET, BASSOON, HORN, TRUMPET AND
CORNET, &c., &c.

Requirements in respect of any of the foregoing instruments will be sent to intending Candidates upon application.

The marks obtainable are allotted as for Harp.

* **BAND-MASTERSHIP.** (Subject VI.)

Examiners.—F. CORDER, F.R.A.M. ; P. F. BATTISHILL ; NEVILLE FLUX, F.R.A.M. ; and Lieut.-Col. J. MACKENZIE ROGAN, M.V.O., Mus. Doc., Hon. R.A.M.

Candidates, on entering their names, must submit an arrangement of—

Sterndale Bennett's Overture "The Naiades."

This is to be scored for Full Military Band, including two Saxophones (E flat Alto and B flat Tenor, written in Treble clef), Tenor (E flat) and Bass (B flat) Clarinets (also written in Treble clef), Trumpets in E flat (not B flat). The staves of each page must be numbered, or the names of the instruments indicated, as on the first page.

This arrangement must not bear the Candidate's name, but a Motto. This Motto is also to be written on the entry form after the Candidate's name.

If this arrangement be approved by the Board of Examiners, their writer will be called for examination, and will then be required

* *Entries in this subject will be accepted only for the Christmas period.*

BAND-MASTERSHIP. (SUBJECT VI.)—*Continued.*

to work a paper which will include some exercises in Harmony, and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score. Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter again without submitting further arrangements. Candidates who pass in the *vivâ voce* portion but fail in the paper work may attend a subsequent examination for that portion only, on payment of a fee of one guinea.

He will also be catechised on the compass and fingering and general knowledge of instruments used in military bands, on the distribution of parts in military scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on at least two wind instruments of his own choice (Trumpet and Cornet cannot be accepted as separate instruments) and to give a short exposition of the theory of conducting. He will also be given ear tests in the naming of intervals.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are allotted as follows:—

						Maximum Marks.
Paper	...	{	Harmony	...	...	40
			Scoring	...	...	60
<i>Vivā Voce</i>	{		Playing	...	...	24
			Conducting	...	...	24
			Questions	...	...	24
			Ear Tests	...	...	28
<hr/>						
Total						200

150 marks required to pass.

* THEATRICAL CONDUCTORSHIP. (Subject VIa.)

The Examiners will be the same as for Band-Mastership.

Candidates on entering their names must submit an arrangement of the Preludes to Acts I. and III. of *Lohengrin* for a Theatre Band including the usual small proportion of Strings, Single Wood Wind, 2 Horns, 2 Cornets, 1 Trombone, Drums and a Pianoforte.

This arrangement must not bear the Candidate's name, but a Motto. The Motto also to be written on the entry form after the Candidate's name.

If this arrangement be approved by the Board of Examiners, its writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony, and

* Entries in this subject will be accepted only for the Christmas period.

THEATRICAL CONDUCTORSHIP. (SUBJECT VIA.)—*Continued.*

the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score.

Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter again without submitting further arrangements.

He will also be catechised on the compass and fingering of instruments used in orchestras, on the distribution of parts in scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on the Violin or some other orchestral instrument of his own choice, and to give a short exposition on the theory of conducting. He will also be given ear tests in the naming of intervals.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are allotted as follows:—

						Maximum Marks.
Paper	...	Harmony	...	...	...	40
		Scoring	...	...	...	60
Vivâ Voce	{	Playing	...	...	...	24
		Conducting	...	...	...	24
		Questions	...	...	...	24
		Ear Tests	...	...	...	28
Total						200

150 marks required to pass.

† PIANOFORTE ACCOMPANIMENT. (Subject VII.)

Examiners.—VICTOR BOOTH, A.R.A.M.; F. CORDER, F.R.A.M.; WELTON HICKIN, A.R.A.M.; CUTHBERT WHITEMORE, F.R.A.M.

Candidates will be required:—

To prepare the following accompaniments, a selection from which will be made by the examiners.

"MAUD" SONG CYCLE (Boosey)	...	...	...	...	A. Somervell
THREE SONGS OF WILLIAM BLAKE (lower key) (Winthrop Rogers)	...	...	...	...	Roger Quilter
"THE WALKER OF THE SNOW," Op. 78 (Novello)	...	...	...	...	Mackenzie
PHANTASY FOR VIOLA (Op. 4) (Schott)	...	...	...	...	B. J. Dale

To play the accompaniment to a song with recitative at sight.

To play the accompaniment to an instrumental solo at sight.

To transpose a simple accompaniment a tone, semitone or minor third higher or lower.

To modulate.

To work a paper on the art of accompanying, on phrasing, and on touch.

Two and a half hours will be allowed for this paper which must be worked on the day previous to the examination.

To work the paper on Rudiments and Harmony specified on page 4.

A vocalist and instrumentalist will be in attendance.

† Entries in this subject will be accepted only for the Christmas period.

PIANOFORTE ACCOMPANIMENT. (SUBJECT VII.)—*Continued.*

The marks obtainable in this subject are as follows :—

	Maximum Marks.
Song accompaniments... ..	20
Instrumental accompaniment	20
Reading at sight (vocal accompaniment)	16
Reading at sight (instrumental accompaniment)	16
Transposition	16
Modulation	12
Total	100

75 marks required to pass.

*ELOCUTION. (Subject VIII.)

Examiners.—A. ACTON BOND, Hon. R.A.M.; ANNIE M. CHILD, F.R.A.M.; WILTON COLE, A.R.A.M.; F. CORDER, F.R.A.M.; KATIE THOMAS, F.R.A.M.

This Examination is intended primarily for Teachers, and the general requirements are framed accordingly. Nevertheless, Candidates may state on the Examination Papers, and also on the Paper they are required to fill up for the *Vivâ voce* Examination, that they wish to be examined only as Performers. Candidates who enter as Performers only will work specified questions on the Examination Paper.

All Candidates will be required to work a paper in which questions will be asked on :—

- (a) Proper methods of Phrasing and Punctuation—Candidates will be asked to indicate the phrasing in examples chosen by the examiners from well-known authors.
- (b) Voice Production in reference to Speech.
- (c) The Vocal Organs employed in Speech.
- (d) Rhythm and Inflection.
- (e) General Faults in Elocution and Diction.
- (f) Prosody, with special reference to (a) Accent, Quantity, Emphasis, Pause and Tone; (b) Versification.
- (g) How best to study selections for presentation in public.
- (h) The Art of Elocution and Diction.

This paper will be worked on a specified day preceding the *vivâ voce* examination.

Time allowed, three hours. 75 per cent. marks required to pass.

At the *vivâ voce* examination Candidates will be required to recite one piece of their own choice from A, B and C in the list on page 24 and answer questions thereon, and in addition to recite a piece of their own selection.

To answer questions on Voice Production, Prosody, technical errors and faults of speech.

To explain and demonstrate the best methods of teaching Elocution.

To read poetry and prose at sight.

* The Winter Examination will take place after Christmas.

ELOCUTION. (SUBJECT VIII.)—*Continued.*

SELECTIONS.

(A)—SHAKESPEARE.

FOR LADIES.

1. KING RICHARD III.: Act IV., Scene 4. From "Bear with me," to "Thy woes will make them sharp. . . ."
2. THE TAMING OF THE SHREW: Act V., Scene 2. From "Fie, fie! Unknit," to "May it do him ease."

FOR GENTLEMEN.

1. MERCHANT OF VENICE: Act III., Scene 1. From "How now, Shylock!" to "I will better the instruction."

(B)—OLD COMEDY.

FOR LADIES.

THE LOVE CHASE: Act III., Scene 1. From "What's here? Eliza! So it was a lady?" to exit of Widow Green.

THE SCHOOL FOR SCANDAL: Act IV., Scene 3. Screen scene. From "Lady Teazle, by all that's wonderful," to end of scene.

FOR GENTLEMEN.

THE SCHOOL FOR SCANDAL: Act V., Scene 1. From Joseph's line: "Sir, I beg you ten thousand pardons for keeping you a moment," to "Makes me just as good a show and pays no tax."

THE RIVALS: Act II., Scene 1. Jack Absolute, from "You must excuse me, Sir, if I tell you once for all, that in this point I cannot obey you," to Sir Anthony's exit.

(C)—POEM. FOR ALL.

1. Elegy written in a Country Churchyard Gray
(Omitting stanzas 20 to 23).
2. How they brought the Good News from Ghent to Aix ... Robert Browning
3. Sussex Rudyard Kipling

(D)—OWN SELECTION. FOR ALL.

This may be prose or verse, but should not exceed 50 lines in length.

The marks obtainable in this subject are as follows:—

					Maximum Marks.	
					Teachers.	Performers.
Voice production and breathing ...	...	...	...	...	24	24
Enunciation ... ..	...	...	...	...	20	20
Gesture ... ..	...	...	...	...	12	12
Facial expression ... ..	...	...	...	...	12	12
Memory ... ..	...	...	...	...	8	8
Sight-reading ... ..	...	...	...	...	20	16
General expression ... ..	...	...	...	...	12	12
Questions ... ..	...	...	...	...	28	20
SELECTIONS:						
(A) Shakespeare ... ..	...	...	...	...	20	24
(B) Old Comedy ... ..	...	...	...	...	16	20
(C) Poem ... ..	...	...	...	...	20	20
(D) Own selection ... ..	...	...	...	...	8	12
Total					200	200

150 marks required to pass.

By order of the Committee of Management,

J. A. CREIGHTON, *Secretary.*

Among others, the following Books will be found useful :—

RUDIMENTS OF MUSIC, MUSICAL ORNAMENTS AND HARMONY—
"Elements of Music," F. W. Davenport (Longmans); *"Harmony,"* Stainer (Primer No. 8, Novello); *"Practical Harmony,"* Stewart Macpherson (Joseph Williams); *Rudiments of Music,* Stewart Macpherson (J. Williams, Ltd.).

ORCHESTRATION—*"The Orchestra,"* Frederick Corder (Curwen).

SINGING—*"Hints on Singing,"* Manuel Garcia (Ascherberg); *"Singing,"* Randegger (Primer No. 5, Novello).

PIANOFORTE—Some useful hints on the subject of Form may be gathered from *"Form in Music,"* Stewart Macpherson (Joseph Williams); on Touch, from *"First Principles of Pianoforte Playing,"* Tobias Matthay (Longmans); on Fingering, from *"Exercises for Fingering,"* by Carlo Albanesi (Ricordi); on Phrasing and Teaching from *"Musical Interpretation,"* Tobias Matthay (J. Williams, Ltd.); *"Exercises on Phrasing in Pianoforte Playing,"* J. B. McEwen (Ricordi); *"Studies in Phrasing and Form,"* Stewart Macpherson (J. Williams, Ltd.).

VIOLIN—For scales and arpeggios, Wessely's *Scale Manual* (Augener); *Scales and Arpeggios for Violin,* W. Frye Parker (J. Williams, Ltd.).

VIOLONCELLO—For scales and arpeggios, *Whitehouse and Tabb's Scale and Arpeggio Album* (Schott & Co.); *½ Minute Violoncello Studies,* W. E. Whitehouse (J. Williams, Ltd.).

ELOCUTION—*"Grammar of Elocution,"* Millard (Longmans); *"Higher English,"* Campbell (Blackie & Son, Ltd.); *"Pronunciation for Singers,"* Ellis; *"Historical Manual of English Prosody,"* George Saintsbury; *"The Art of Singing,"* Part I., William Shakespeare (Metzler); *"Voice Production in Singing and Speaking,"* Wesley Mills (Curwen).

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application to the Secretary at that time or after. Each Syllabus applies to the Examination held at the following Michaelmas and Christmas Periods only.

ISSUED EASTER, 1920.



Licentiates of the Royal Academy of Music

Who passed at September and Christmas Periods, 1919.

HARMONY, COUNTERPOINT AND COMPOSITION.

TEACHER.

Tucker, Albert Edwin.

SINGING.

PERFORMER AND TEACHER.

Gordon, Nellie Alice.

TEACHERS.

Boulden, James
Bowden, Catherine Elizabeth
Clarke, Frederick William
Collar, Ethel
Cox, Nellie M.
Feist, Hilda
Firth, Ernest
Gilberthorpe, Henry Tyas
Goodenough, Anne Hessman

Miller, Charlotte Wylie
Morgan, Thomas John
Page, Lucy Mabel
Radcliffe, Albert Henry
Runting, Wynne
Tatton, Florence Adelaide
Wakefield, Edward
Williams, Dan
Yould, Arthur

PERFORMERS.

Anderson, Marjorie Minnie
Bell, Gwendolyn G. M.
Bell, Jennie Wardhaugh
Blackburn, Elizabeth Pretoria
Brady, Winifred
Cantell, Elsie G.
Challis, John
Chapman, Cecil Dorothy
Cree, Vera
Dean, Doris Queenie
Deane, Theodora McNab
Edwards, Margery
Farnell, Ina
Fidler, Anne
Francis, Margaret Amelia
Griffin, Amy Winifred
Hadfield Elsie
Holding, Ruby May
Howell, Winifred Nellie
James, Myfanwy Margaret

Jones, Dilys Mary
Lewis, Emily May
Linwood, Mabel
Montgomery, Ruth Marguerite
Moore, Pansy
Morton, Matthew
Noel, Audrey Beilby Noel
Platts, Ernest
Poole, Arthur Robert
Priestley, Edmund
Ransom, Norah W.
Rowe, Elsie Florence
Silk, Dorothe Marion Bowers
Stanley, Hilda W. Jasper
Syer, Dorothy
Tresfon, Petronella Martina Eugenie
Thompson, Marjorie
Wallis, Adela Gertrude
Welburn, Arthur Hamilton
Williams, Marie E.

PIANOFORTE.

PERFORMERS AND TEACHERS.

Abbott, Mary Stewart
Aiken, Nancy Beatrice

Wilson, Kathleen Ruth

TEACHERS.

Allison, Irene Beatrix
Alvey, Hilda Doris
Amstell, Eva

Anderson, Mary Grace
Anderson, William Robert
Andrew, Doris Annie

PIANOFORTE : TEACHERS—*Continued.*

Archer, Eileen Walsh
 Archer, Mary Townend
 Armitage, Harriet Millicent
 Babbage, Theresa May
 Baker, Gladys May
 Bambury, Phyllis Norma
 Bance, Dorothy
 Barker, Elsa Marjory
 Barnett, Frances Mary
 Beaver, Florence Ella
 Beer, Sybil Mary
 Beeton, Winifred May
 Bergström, Ebba
 Bertalot, Ruth Lilian
 Bettle, Florence Amelia
 Blatch, Jessie Margaret
 Bloomfield, Jessie Caroline
 Boden, Marjorie Katharine
 Bolander, Marian Augusta
 Bolton, Helen
 Bool, Eleanor
 Bool, Millicent
 Brewer, Elsie
 Bristow, Edith Mary
 Brooks, Helena
 Brotherton, Marjorie Ada
 Brown, Dora Challen
 Browning, Gwendolen Helena
 Bryan, Evelyn Beatrice Beaumont
 Bryant, Victoria Marie
 Burch, Elsie Mabel
 Burke, Emily Madeleine Gertrude
 Buxbaum, Gertrude
 Byron, John Edmund
 Cadman, Muriel Flower
 Cairney, Edith Agnes
 Campbell, Catherine
 Capon, Gladys E.
 Carson, Joyce
 Carter, Thomas Henry
 Chalkley, Beatrice Mary
 Chapman, Winifred Mary
 Claxton, Helen Edith
 Cobby, Rita Olive
 Cole, Rachel
 Cole, Winifred Eleanor
 Colling, Edith
 Collinge, May
 Cook, Florence Charlotte
 Cooper, Edmund Thorne
 Corlett, Katharine Rancee
 Cornfoot, Flossie Helen
 Coulthard, Frances Helen
 Cullen, Mary Kathleen
 Culpin, Mary Johanna
 Cunningham, Moray Maxwell
 Cunningham, Nellie
 Curtis, Dorothy May
 Davies, Ida B. H.
 Davis, Irene

Doak, Isabel
 Doward, Doris
 Edwards, Jessie Mary
 Elliott, Rosalie Jean
 Ellis, Emily
 Elton, Marjorie
 Evans, Margaret Alice
 Fairclough, Gertrude Emma
 Farnell, Ina
 Fazackerly, Grace
 Fell, Norah
 Fisher, Doris
 Forster, Beulah
 Fowler, Nellie L.
 Fowler, Violet Kate
 Francis, Daniel Lewis
 Fricker, Phyllis Lena
 Fuery, Mary Elizabeth
 Gandy, Evelyn Doris
 Garjulo, Gladys Jessie
 Gates, Catharine Mary Linda
 Gilchrist, Marshall McLaren
 Gill, Bertha
 Gillard, Gladys Langhorn
 Gollop, Marjory Lilian
 Goodman, P. Alice
 Gordon, Mary Rosalind
 Gore, Gertrude Annie
 Gower, Margery
 Grant, Ann S.
 Green, Ivy Unsworth
 Green, Thelma Collingridge
 Griffiths, Annie
 Gros, Louise
 Grubb, Arthur James
 Hainsworth, Marion Alice
 Halcombe, Eleanor Mary
 Hall, Gladys Catherine
 Hall, Grace
 Halsey, Henrietta Myrtle
 Hargreaves, Beatrice
 Harley, Edith Augusta
 Harper, Florence Melba
 Harris, Violet Belle
 Hartley, Irene
 Harverson, Jean Frances
 Hatton, George Lewis
 Hendy, Ella C.
 Hewett, Irene Ann
 Heyne, Bertha Marie
 Hickey, Clare
 Hicks, Mary Austin
 Hill, Dorothy Ida
 Hirst, Ethel Alice
 Hitchon, Alan
 Hodges, Norah Annie
 Holland, Ena
 Holt, Ethel Marjorie
 Holt, Jane Catherine
 Holt, Vera

PIANOFORTE : TEACHERS—*Continued.*

Holtum, Dorothy	Parker, George
Huddart, Olive Mary	Pattinson, Dorothy Eleanor
Hughes, Doris Winifred	Pawley, Arthur John Allen
Hughes, Margaret Elsie	Pearson, Albert Francis
Humphries, Margaret G.	Pellow, Winifred Edith
Hyams, Lillian	Peterkin, Rachel Helena
Iles, Clarice M.	Petree, Nancy Gwendolen
Jardine, Margaret Little	Picton-Jones, Hilda
Jeffcoat, Lillian Mary	Polwarth, Eleanor R.
Jones, John Handel	Ponsford, Lillian
Jones, Lillian M.	Porter, Barbara Bright
Kemp, Olive Mary	Poulteney, Frederick Albert
Kimber, Alice Mabel	Poynton, Muriel Rose
King, Sheelah	Purdum, Gwendolen May
Knowles, Isobel Searle	Pyne, Mary Gladys
Lambert, Olive Mabel	Ramsey, Eva Gladys
Langley-Naylor, Marjorie Mary	Rawlings, Grace
Lean, Alfred John	Reed, Ruth Annie Norman
Leek, Lucy Asquith	Rees, Agnes May
Lewis, May	Reid, Annie Drummond
Lillecrapp, Mildred Spettigue	Reid, Audrey Mary
Ling, Florence Miriam	Renny, Catherine Webster
Littlewood, Gertrude Mary	Reynolds, Alexandra Annie
Livermore, Florence Margaret	Richards, Wynnie
Longworth, Annie	Richardson, Kathleen
Lount, Vera Louisa	Richardson, Mary S. H.
Lowenadler, Rita	Ritchie, Margaret Humphrey
Maddock-Brew, Eileen	Roberts, Elizabeth
Maguire, Emma Beatrice	Roberts, Gertrude Estelle
Mann, Ethel Francis	Roberts, Helen Violet Sutcliffe
Marshall, Doris May	Roberts, Mabyn
Martin, Grace Muriel	Rolfe, Frances E.
Martin, Isabel	Rolph, Theresa Winifred
Matthews, Helen Edith	Round, Lillian A.
Mattock, Clara Iris	Russell, Phyllis Winifred
McCaw, Matilda Lawson	Salisbury, Kathleen Irene
McClenaghan, Ernest Hazelton	Satchwell, Renée
McConechy, Margaret Grant	Saville, Grace Mary
McDonald, Flora Daisy	Sayers, Hettie Esther
McKibbin, Muriel Craig	Scammell, Beatrice
Mein, Beatrice Mary	Scott, Ethel Mary
Mellor, Dorothy West	Scott, Winifred M.
Miller, Barbara W.	Shackleton, Edith May
Mitchell, Victoria A.	Sheldon, Nora Harriet
Mitchinson, Gladys Helena	Shepperd, Millicent
Mitham, Daisy May	Shipman, E. Doris
Monday, William George Edwin	Sidgwick, Mary Earl
Morgan, Gwyneth	Simpson, Elizabeth Margaret
Morgan, Joseph	Sissons, Ethel Mary
Moss, Nancy	Smallwood, Helen L.
Mouncestephens, Frances Winifred	Smith, Constance
Munday, Hilda Kathleen	Smith, Dora
Munday, Winifred Blanche	Smith, Elfrida
Nesbitt, George Kemp	Smith, Ellen
Nineham, Beatrice E.	Smith, Florrie
O'Ferrall, Sheila Mary	Smith, Grace
Ogg, Eva Helen	Smith, Maude V. Dodder
Overend, Enid Clare	Smithies, Mary
Pagett, Violet Mary	Snowden, Doris
Parish, Ida Wilson	Sole, Phyllis

PIANOFORTE : TEACHERS—*Continued.*

Spankie, Lisbel Edith	Waites, Margaret
Spencer, Annie May Ferguson	Walder, Audrey Mary
Spurr, Muriel Franklin	Walgate, Marjorie
Stephens, Marguerite Eleanor	Walker, Alfred
Stephenson, Kate	Walton, Wilma Ethel
Stockdale, Margaret Mary Hagar	Warbrick, Marion
Stuart, Mary	Wareham, Margaret Pike McCall
Suffert, Elaine Rosamond	Warr, Ethel
Sullivan, Ethel	Warrington, Marjorie
Tarr, Irene Lily	Waterman, Marjorie
Taylor, Maud Mary	Way, Marie
Thompson, Marjorie	West, Jennie
Thomson, Loveday	White, Bertha Amelia
Thomson, Mary A.	Whitby, Florence
Tuck, Ethel	Whiteway, Phyllis Mary
Tucker, Evelyn Isobel	Whyte, Ethel Mary
Underwood, Catherine	Widdowson, Edith Rose
Vaughan, Alfreda F.	Williams, Gladys May
Veitch, Netta Murray	Willoughby, Edna Lillian
Vickers, Dainie	Wilson, Edith
Vickers, Minnie	Wood, Elsie
Vincent, Gladys L. J.	Wood, Kathleen Marion Willoughby
Vinnicombe, Ethel May	Woods, Cecilia Mary
Virtue, Nita Mary	Yeoman, Cecilia Elizabeth

PERFORMERS.

Adams, C. Isabel	Jenner, Ernest Albert Frederick
Bagnall, Sybil Irene	Lovelock, William
Cocks, Doris Rena	Marshall, Clifford
Connell, William Aston	McGregor, Christian Gillies
Davies, Lillian Annie	Morgan, Lillian Violet
Driver, Annie Florence May	Pickett, Helen Dorothy
Hodgkinson, Emilie Helen	Ridgeway, Henrietta
Horner, John Adam	Scott, Julia Burn
Hugo, Dorothy	Wykes, Enid Ruth

ORGAN.

Black, Patrick Anderson	Whittington, Charles
Morris, Charles Bissill	

VIOLIN.

TEACHERS.

Attwater, Cicely Edith Mary	Lindars, Julia Gladys
Brown, Norah	Pain, Evelyn
Cooper, Norah Denness	Rees, Nan
Dalziel, James	Rider, Nellie Gertrude
Dawson, Leslie Oliver	Stephens, Coralie Joan
Evans, Eveline Joyce	Walwin, Annie Dora
Ferguson, Agnes R	Wood, Lena
Hunter, Netta Parker	

PERFORMERS.

Hughes, Dora	Robley, H. Jean
McLeod, Margaret Skeen	Spurgeon, Irene Stubington
Reed, Kathleen Mary	

VIOLA.**TEACHER.**

Batchelor, Honoria Maud

VIOLONCELLO.**PERFORMER.**

Phipps, Cecil Edward

CORNET.**PERFORMERS.**

Greenfield, Francis

|

Pursglove, John

THEATRICAL CONDUCTORSHIP.

Almgill, Walter

|

McLeod, Hermann

PIANOFORTE ACCOMPANIMENT.England, Eleanor
Pate, Jean Mary

|

Rogers, Irene Florence Kathleen

ELOCUTION.**TEACHERS.**Brooks, Francis Thomas
Curran, Vincent John
Dane, Essex
Doe, Mary E.
Edwards, Lillian Eugenia
Faulkner-Mayall, DorisHovenden, E. Madeline
Smith, Margaret Ann (Mrs. Whitehead)
Taylor, Gertrude Maud
Watson, Catherine Helen Bruce
McKenzie
Whitehead, Margaret A. (née Smith)**PERFORMERS.**

Eldridge, Florence Esther

|

van Hulsteyn, Margaretha

N.B.—SUCCESSFUL CANDIDATES ARE ADVISED THAT, WHEN USING THE LETTERS L.R.A.M. AFTER THEIR NAMES, IT IS NECESSARY TO STATE THE SUBJECT AND CLASS FOR WHICH THIS DISTINCTION IS GAINED.